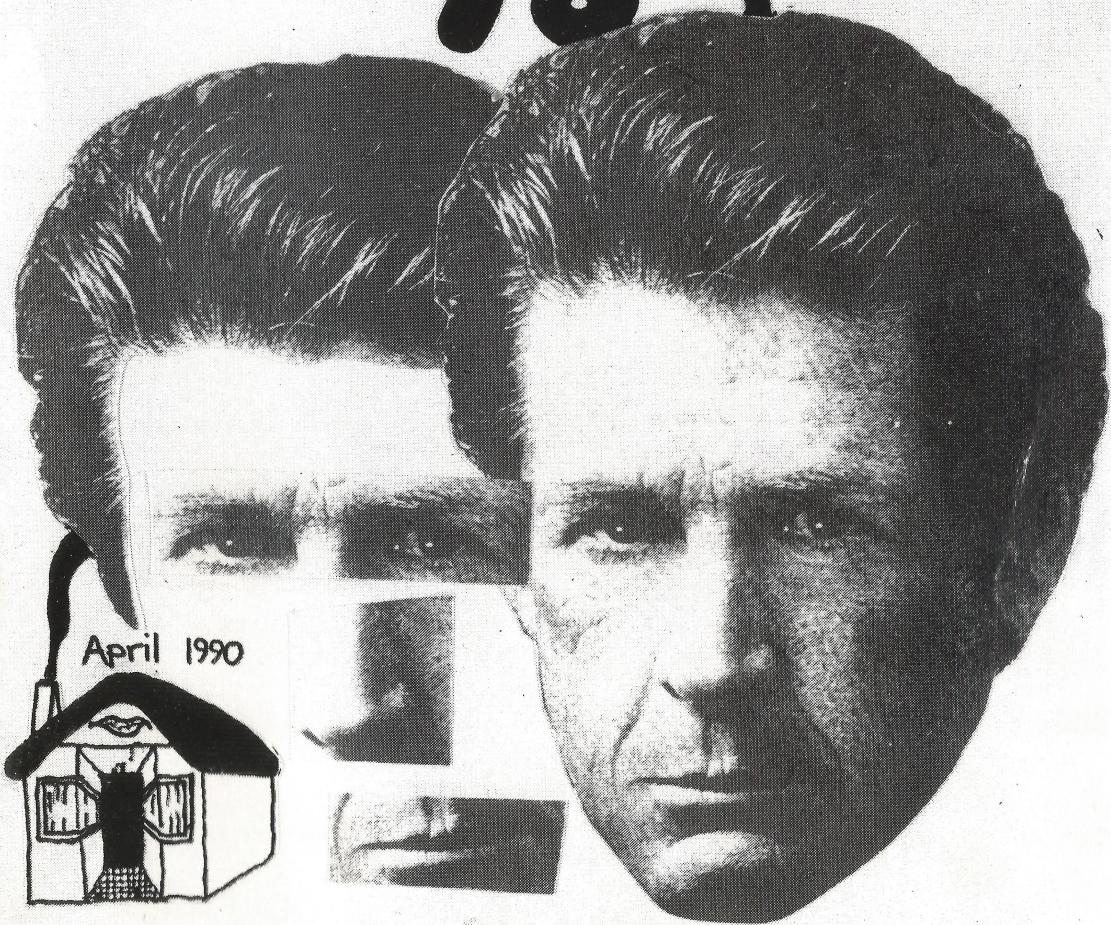


Brady Stamp 78



BEACH BOYS STOMP - APR 1990

22 Avondale Road
Wealdstone
Middlesex HA3 7RE

STAFF ('Our Team')

EDITOR

Michael Grant

CONTRIBUTING EDITORS:

Chris White
Andrew G Doe (AGD)

INFORMATION OFFICER:

Trevor Childs
86 Woodside Road
Tonbridge
Kent

TREASURER:

Roy Gudge

TYPIST:

Pip White

COVER ART:

Nick Guy

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don't delay in sending for them or you may miss out. The hall only has a 325 capacity.

It seems a good year to take video requests as I'm sure some of you would like to see certain videos again. So please send any video suggestions in to me at the **STOMP** address.

Apologies to all who waited for photocopies to be sent after ordering last year; you should all have them by now.

MIKE

BACK ISSUES AVAILABLE: 59, 63, 64, 65, 66, 67, 68, 69, 70, 72, 73, 74, 76 and 77. £1.50 per copy, overseas add 50p per copy.

"Editorial"

A quarter of the way through 1990 already and Beach Boys plans for the year are slowly unfolding. It seems any further recording on the previously mentioned "Island Fever" has been shelved but Brian Wilson continues to work on his second solo album. Carl Wilson does not seem to respond to any questions about his solo recordings but promises that the group will definitely work on a new album for the 30th anniversary with or without Brian. Recording should start at the end of this summer's tour, (make it a double album please).

Most of the summer is taken up with the usual heavy touring schedule and it seems very unlikely that there will even be a new Beach Boys single this year, but I hope I'm wrong on that count, maybe some flash of inspiration will conjure up something.

Best bet for collectors is the planned issue of original Capitol albums on CD in the US with bonus tracks promised for all of them. Those of us that have bought the Japanese issues will have to buy them all again to get the extra tracks.

Convention plans are under way with tickets selling very well -

RECORD REVIEW

Wilson Phillips - SBK Records - CDP-93745 - U.S. (Compact Disc)
(Distributed by Capitol-EMI)

STOMP readers will already know that the new group, Wilson Phillips, features the two daughters of Brian and Marilyn Wilson, Carnie and Wendy; plus Chynna Phillips, daughter of the Mamas and the Papas' John and Michelle Phillips. What they probably don't know is how stunning their new album really is.

Released on March 12 stateside, the debut album by this new group contains fresh blends of intriguing melodies, mature and optimistic lyrics and most distinctively, a vocal blend tight enough to embarrass girl groups like the Bangles or Bananarama. This is not saying that Wilson Phillips is "better" or "more talented" than these groups, but rather expressing that the album has a fresh sound that is sometimes lacking in the over-produced records by many other female artists on the radio today.

The girls have known each other since birth, and because of growing up together, the album has a close knit feeling throughout its ten tracks. The songs reflect the talent they've developed together, with six of the ten songs written or co-written by Wilson Phillips. The last three years were spent perfecting this writing talent as well as their vocal blend. They then approached Producer Glenn Ballard (known for writing Michael Jackson's "Man In The Mirror") who co-wrote much of the material and produced the effort.

The album opens with their first single "Hold On" which has already dented the Billboard Top 100. The song's message is simple: "Hold on... Things will get better." Ballard's production complements the tight vocal harmonies with lots of hooks, yet never sounds overproduced. He allows the group's main strength, the vocals, to stand out. Early indications show that this should be a big hit worldwide.

Following "Hold On" is another original, "Release Me". This is slated to be the 2nd single and opens up with a nice acapella intro. This is definitely my favourite song on the album, mostly due to the innocence the song conveys to the listener. I was drawn in immediately by its catchy chorus & haunting production, but more so by the flawless vocal performance; singing doesn't get much better. Also, this is the very first song the girls wrote together, and like "Hold On" has large potential to become a super hit.

The album continues with two outside songs: "Impulsive" and "Next To You (Someday I'll Be)." The first reminded me immediately of Jude Cole's song "You Were In My Heart" and also has Joe Walsh on rhythm guitar. The second sounded more like the Australian band Icehouse, and their song "No Promises." Both songs contain minor hinderances (you can barely hear Walsh's guitar and the lyrics to "Next To You" are sometimes too direct) but again with strong vocal performances and production by Ballard, these also make the grade.

The next original "You're In Love" follows as the only song on the album which directly shows the Beach Boys/Honeys/Mamas and the Papas influence. On first listen I was immediately reminded of something that the Honeys did on their Rhino album a few years back. This song is pure pop, but not in the sense of Tiffany or Debbie Gibson, but rather more mature and compelling. This is my choice for the adult listening audience.



CARNIE WILSON

WENDY WILSON

CHYNNA PHILLIPS

PHOTO CREDIT: TIMOTHY WHITE

WILSON/PHILLIPS



"Over And Over" (the B-side to "Hold On") comes up next and except for some wonderful whispered harmonies, ends up short. This original song simply doesn't make it on lyrics that sound a bit contrived and uninspired. Not to worry though, because the next song is simply a surprise.

Tim Hardin's "A Reason To Believe" is given excellent treatment by Wilson Phillips. Again Joe Walsh adds rhythm guitar (a bit more audible this time) to the moody and impressive backing track. The vocals are exceptionally impressive and the whole makes for a feast for the ears. Simply, great song, great performance.

When I first heard "Ooh You're Gold". the next original, I first thought, "They've got to be kidding". But upon further listening I discovered a great song with great hooks and catchy lyrics. Ballard's simple production that bounces along doesn't overbear the vocalists and the acoustic guitar in the mix again adds to the "freshness" of the track. This could make a nice single and a good extended remix.

Synthesized cello introduces "Eyes Like Twins", the last non-original. This is a majestic, mesmerising song that somewhat slows down the album after a track like the once before, but perhaps this is intended as a preview to the album's closer.

"The Dream Is Still Alive" is a perfect choice for the album's closing track. This original song is written as a new anthem to working out a relationship that went astray for a while. The writing by Wilson Phillips and Ballard reflects the optimism of a great future together and sums up the whole positive feeling of the album. The song does end a bit abruptly where a nice fade could've been more effective.

Overall, Wilson Phillips succeeds. Good production, exceptional and tight vocals, nice arrangements, and excellent developing songwriting abilities. With these ingredients, and the family background they have, they can't lose.

PANAYIOTIS

-00o-

R E V I E W

KOKOMO (Spanish version) German release "B" side of "California Dreamin'".

To the best of my knowledge this is only the second Beach Boys' record to be recorded in a foreign language, following the German version of "In My Room". It falls into the same category, an interesting and humorous novelty. The main bonus with the Spanish Kokomo is that you can hear Brian on it. It's strange that they recorded Kokomo in Spanish and then didn't seem to know what to do with it. Surely it should have been released into the very lucrative Latin music market at the height of Kokomo's popularity. Thus far it only seems to have been issued as an extra track on the Australian STILL CRUISIN' album only, not CD, and in Germany on a single 7" and 3-track CD. (Wipe-out is the third track).

I'm sure eventually it will come out as a UK "B" side.

MIKE

-00o-

R E V I E W

Ryuichi Sakamoto - Beauty CD VUS 14 featuring Brian Wilson on Calling From Tokyo (4.25) and We Love You (5.02).

Ryuichi Sakamoto is probably best known in the UK for his previous work with Dave Sylvian from Japan (the group) and David Bowie on the 'Merry Christmas, Mr Lawrence' Soundtrack.

I guess "Beauty" falls into the new age category and is not the sort of album I would usually purchase or listen to. But Brian's name in the credits guarantees me to fork out £10.00 or so just to hear how he sounds. Brian's contributions are not as immense as on Linda Ronstadt's "Adios" so listen before buying this time.

On "Calling From Tokyo" Brian can be heard most clearly on the line "Who saw who" but as there are six other vocalists on this track you will have to listen very hard to pick him out elsewhere in the song.

Those of you that have heard Brian on the KROQ Radio show will remember that as guest DJ he played The Jagger/Richard "We Love You" just after he had done some recording on it with Ryuichi Sakamoto. On the "Radio" version Brian could be heard clearly singing dual lead but, disappointingly, on the released version Robert Wyatt sings lead and Brian's vocals are relegated in the mix.

So in the final analysis you don't get that much Brian for your £10.00.

MIKE

-oo-

R E V I E W

Jan & Dean, "Dead Man's Curve/The New Girl In School"
C5 CD 550, C5550 LP,

TITLES: Dead Man's Curve; Three Window Coupe; Bucket "T"; Rockin Little Roadster; "B" Gas Rickshaw; My Mighty G.T.O.; The New Girl In School; Linda; Barons; West L.A.; School Days; It's As Easy As 1,2,3; Hey Little Freshman. Both mid-price.

Latest release of interest to STOMP readers from the great and ever enterprising See For Miles/C5 label. This follows the LP release of SHUT DOWN VOL. 2 (they couldn't get the CD rights) and the LP & CD release of AMERICAN SPRING, SPRING PLUS. Not only is this one of the best Jan & Dean albums but it's the first original album in its entirety to be issued on CD. The original album's concept was based on the double sided hit - one side car songs, the other school/girl songs apart from a couple of filler instrumentals and the earlier hit "Linda" being resurrected from a previous album.

Side One just zooms along with the highlights being Rockin' Little Roadster and My Mighty G.T.O., whilst Side Two will bring out the teen at heart amongst you. Brian Wilson gets a co-composing credit on the two title tracks. Jill Gibson, Jan's girlfriend back in '64, co-wrote My Mighty G.T.O. and It's As Easy As 1,2,3 which she also recorded herself.

Even better news is that C5 plan to issue many more original Jan & Dean albums on CD and vinyl and scheduled next on the list is the terrific DRAG CITY album - can't wait for that one.

MIKE

-oo-

CONVENTION

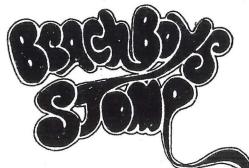
1990

Saturday 22nd September

Noon to 6pm

VISITATION PARISH CENTRE
GREENFORD

More details next issue



Tickets for the 1990 Convention are now on sale @
£5.00.

The total number of tickets available is 325. This year there are NO refunds, neither will there be any tickets for sale at the door. Cheques payable to 'Beach Boys Stomp' to be posted to P.O. Box 103, Farnham, Surrey, GU10 3QG, enclosing an S.A.E., minimum size 6" x 3½".

RIB Graphics

12th BEACH BOYS CONVENTION:

Saturday, 22nd September 1990

Tickets: Further to the information contained in block display, please remember that this year there are no refunds, nor will there be any tickets available on the door. With all ticket applications you must enclose a stamped, self addressed envelope for the return of your tickets. If you have applied for tickets and have not yet received them it is due to the missing s.s.a.e.

Tables: Size 4' x 2' must be paid for in advance. These are £10 each to previous stallholders. For first time applicants and non-subscribers are £17.00 each. Applications for tables will be allocated in strict order of receipt. These also will need an s.s.a.e. if sent for separately.

ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE A TABLE.

Venue: As in the past, we will print a map in the issue prior to the event - if you've not been before don't panic, well, not yet anyway.

Videos: Due to our environmentally friendly sessions of last year, if there are any of the clips that you might like to see again, please drop a line to Mike. We have already taken every step to ensure we do not have a repeat of last years problems.

Further details in the next issue.

ROY GUDGE & MIKE GRANT

A VISIT WITH BRIAN

PART 2 - THE INTERVIEW

by PANAYIOTIS

BW : Brian Wilson

TR : Tim Roehm

PB : Panayiotis

BW: You work out? (To Panayiotis)

PB: I used to bench press 350 pounds...

BW: I exercise everyday. I run five miles, swim for an hour and go to Nautilus. I tone myself up.

PB: Do you use free weights or do you prefer working out on machines?

BW: Machines. Free weights are too risky.

PB: Let's get on to some other stuff... What's the latest news about Brian Wilson - do you have a title for the new album?

BW: I've got a hundred titles!!!

PB: For the album?

BW: Oh that! (laughs at his error). It's gonna be called "Solo Two"... and I figured that would be good instead of calling it "Get On Your Shades" or just some weird or scary title - I decided I should do a more direct thing.

PB: Direct?

BW: Yeah... people will respond to it. I don't know if it will sell very much though... because my music is old fashioned...

TR: (Surprised) No... Not at all. Sure in some cases there has to be an acquired taste for it, but sooner or later you're hooked... just look at us!!!

PB: Even SMILEY SMILE is a cult favorite. It didn't sell too well when it was first released, but today it's respected as the vocally and technically brilliant album that it is.

BW: We did some interesting things on that album. Lots of interesting concepts that we did on that album.

PB: Are you talking about the way you pieced the tracks together?

BW: Yes, I learned that from my engineer.

TR: Chuck Britz?

BW: No, Steve Desper did SMILEY SMILE.

PB: What? Are You sure?

BW: Nah... I'm not sure. Steve was the best engineer we ever worked with.

TR: Wouldn't you say that Chuck Britz was really the sixth Beach Boy during the earlier days?

BW: Chuck used to get mad at us. Mike (Love) would mess around you know, trying to make us laugh. Chuck says, "Look I gotta go bowling in an hour..." ... Chuck would deliberately make up instant lies like that so we'd get going...

PB: Get serious in the studio?

BW: Yes. Sometimes there'd be half an hour between takes. Take One... twenty minutes of Mike Love's humour... right... Take Two... a half hour of Mike and Dennis fighting...

PB: Did Mike and Dennis fight a lot?

BW: Yeh... but the whole thing, the overall feeling of the session was that... it just had a feeling... you know?

PB: You've written a lot of new songs for the album including the two or three you played for us... Can you give us some titles?

BW: Yeh... there's about fifteen new tracks. There's ---- and ----, but don't print those cause that's not cool. There's so many different things and titles change. I'll play you some more in a few minutes.

(In the studio where we're talking is a set of chimes. As we continue, Brian leans over and starts hitting them.)

PB: I know you're into Frank Sinatra and crooner music. Ever thought about doing something like... say... "Lady Is A Tramp"? It would be great and just for fun and could make a nice bonus track on CD or B-side...

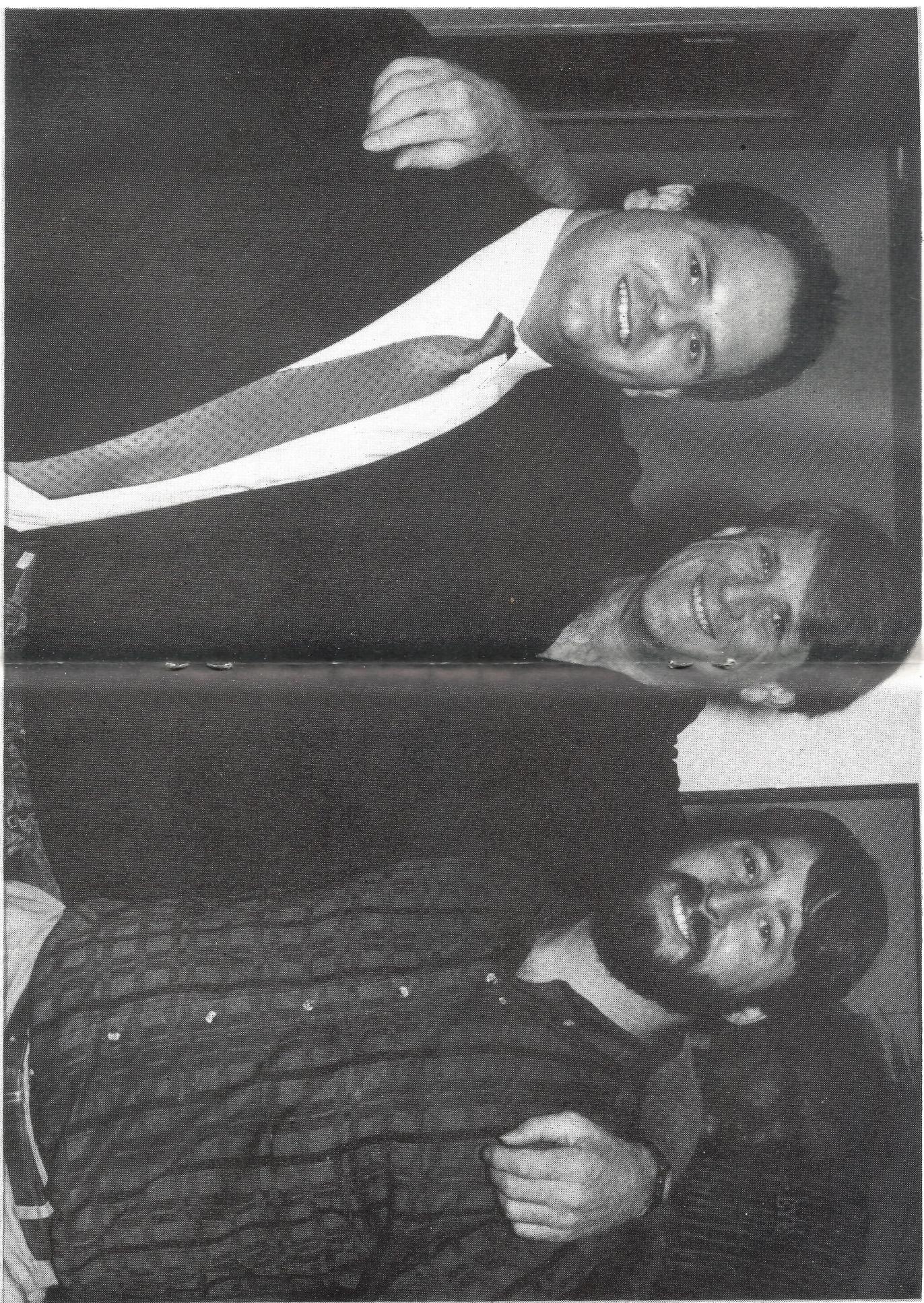
BW: Hmm... (expressing interest in the suggestion). We could do that. As a matter of fact, we just might do "Lady Is A Tramp." I don't know. There's a million songs to do and it's a hard choice. As soon as you think of one there's another.

PB: Where does it stop?

BW: Exactly. I had an idea. I want to do "Come Go With Me" by the Dell-Vikings. I'd like to do that one. Another one I thought about doing is "Over The Mountain" by...

TR: Johnny and Joe?

BW: Right! (Brian leans over to the piano and begins singing): "Over the mountain, across the sea..." (We do not mention to him that the Beach Boys had a hit with Al Jardine's production of "Come Go With Me". Perhaps he doesn't know and perhaps he doesn't care.)



Panayiotis Boedanos, Brian Wilson and Tim Roehm. © 1990 Ron Photos.

PB/TR: Great song Brian. Can we ask you about "I'm So Young"? What gave you the urge to cover that song? Was it from hearing the Ronettes/Spector version, or the original Doo-wop version by the Students?

BW: Once again... what was it called?

PB: "I'm So Young"

BW: Could you sing it?

PB/TR: Sure Brian (Tim and I proceed to sing it to him).

BW: Oh yeah!!! I know that song!! It's on Beach Boys TODAY. The Ronettes encouraged me to do it. I thought (his voice dropping in volume) when I heard Ronnie sing it, I said (screams) Oh God! I'd love to cut that song!!! I don't remember hearing the original too much.

TR: The arrangement is really much different from the Ronettes version.

BW: The Ronettes were more lush... more stuff in the background...

PB: Yeh we... (Brian cuts in)

BW: (Singing like Ronnie Spector) "We want-a get mare-reed"... Like that right?!?!

PB: (Laughter) More melodramatic!!

BW: Yes, Yes... I love the way they sang.

PB: We love the Beach Boy version the best though.

BW: Well... Thanks.

TR: Do you really like that old Doo-wop stuff?

BW: I do. I like the "Duke Of Earl".

PB: Gene Chandler.

BW: (Singing) "Duke, Duke, Duke, Duke of Earl..."

We all proceed to sing a few lines together and Brian seems to appreciate that we like the old songs as well.

PB: Back to the album... All of the tracks will be original, hand picked from the fifteen or so new ones you've written?

BW: Yes. I will also pick some from the hundred or so left over from the first album. You know we picked from about 120 songs to come up with the selection on the BRIAN WILSON album.

PB: In terms of the Beach Boys, is "In My Car" going to be released as a single from STILL CRUISIN'?

BW: I don't know.

PB: Do you have any say in that decision?

BW: We're plugging for it. Gene and I want it to be a single. But it looks like Capitol has the final say. We're having other hassles with them right now. (Brian is referring to the current lawsuits which are still pending.)

PB: The lawsuits?

BW: Yes, but they're saying to me that they want something better. I don't like the song - I like it. But I mean... it's not as good as we can do.

PB: We have to admit that there are many other songs, we prefer also. But we're not saying "In My Car" is substandard. We just prefer listening to others.

BW: (Laughs, moved by the honesty.)

TR: There's other things that we like better... Like "Too Much Sugar".

PB: We like the line about Jane Fonda. Any comments about that?

BW: The Jane Fonda line... It's Dr. Landy's line... You like that one huh?

TR: Great melody and backing track.

BW: Well... Thank you.

PB: I know you just did a song with Linda Ronstadt. She came into the radio station I work at in San Francisco and I asked her about the track. She said working with you was a fabulous experience. How did you come to be involved with the track "Adios"?

BW: Jimmy Webb wrote the song. Then Peter Asher and Linda heard it and flipped out. Then they said, "Let's get Brian Wilson, to do some Beach Boy harmonies and then we'll have a smash!! It was a concept they had. You know, like the Beach Boys and Linda Ronstadt... and Peter Asher!!! The whole bit. But I don't think it's that good.

PB: I hear that they are not planning to release it as a single.

BW: I don't like it. (Sarcastically) A smash record!!

PB: You don't like it? Watch it become a big hit!! (Jokingly)

BW: Another smash record!! (Jokingly)

PB: Going back about a year, how did you handle the press that was saying, "Beach Boys Snub Brian Wilson", as "Kokomo" was climbing the charts, and "Love and Mercy" was not?

BW: I was quite exasperated... so exasperated. It was quite frustrating... I was not happy about not being on the record. But I was happier about doing my own stuff and it helped me deal with it. It's my attitude.

PB: We know you got to run. Can we talk about SMILE for a moment or two?

BW: (Hearty laugh and smile)

PB: Last year while remastering PET SOUNDS for CD release...

BW: I got a copy...

PB: ... You went through the SMILE tapes. A few years back, a friend of mine suggested that you should put together a 3 or 4 record or compact disc set of various outtakes, on a high quality label like "Mobility Fidelity" and release it as a limited edition of say... five thousand. It would sell out probably immediately, and the people that would really be interested in it could finally hear what your ideas were. What are your thoughts on this suggestion, or simply releasing any part of the unreleased SMILE sessions.

BW: Nah.. Nah.. I don't think it would be to our advantage.

PB: Not even as an artistic album or statement?

BW: Well, I don't think... Well, if the other guys wanna do something, fine. I'm not gonna do it. I will not do that.

PB: You have the final say on SMILE then. Right?

BW: Yes we do. Gene and I and the Beach Boys have the final say on it. I'm certainly not gonna get... I don't think it's a good move.

PB: In what way?

BW: You know what I mean. It exposes us too much?

TR: Too much behind the scenes stuff?

PB: Or is it band politics?

BW: Nah. It just exposes us... I don't know if it's too many politics. I don't know.

PB: Are the recordings too rough?

BW: It really doesn't matter. (Apparently tired of the subject.) Look at this studio!!!! I've got so much to do. I'll play you something and then I gotta go.

The interview came to a close with Brian playing us two more new songs from the album. One is a ballad and the other is a bit upbeat sounding similar to "Night Time" from the first album. He then asked us if we would be in Los Angeles until Monday. He wanted our phone number where we were staying so he could call us and invite us to a session sometime

during the weekend. Sadly, we had to get back to San Francisco and declined Brian's offer. We did promise him that should we ever be back in the area, we'd contact his office hopefully to attend a session on a future date. Brian then shook our hands and thanked us for hanging out with him.

I took Brian aside just before he left for his appointment and expressed to him that if he was content with his life, and had peace of mind, that it wouldn't matter to me if he never wrote another song. Brian seemed so moved by my comment that he blurted out, "What the hell would I do?" We both laughed and smiled at each other.

It was a hot afternoon when we walked Brian out to his car and said our last goodbyes. Tim and I hung around the studio and talked with some of the other employees and even looked around the room where the master tapes from his first album were stored. We were both happy about the way the day had turned out and felt as if we had spent a day with someone who we had known all our lives.

Brian Wilson has come a long way in the last decade. It is incredible to note that this meeting with Tim and I would not have been able to take place 7 or 8 years back hadn't Dr. Landy or someone stepped in and helped Brian deal with his problems. Sure, Brian does have problems remembering certain times of his life, certain songs or certain details, but it is clear that Brian has come a long way from the scared, shy man who nearly destroyed himself with his abuses.

During our meeting, Brian Wilson appeared to be a happy man with not a care in the world. He also appeared to be comfortable with our confession of being "Brian Fanatics", something that probably scared him years ago. Brian appeared to be content with his life and his new career.

Brian Wilson is a modest man. A man who has touched so many, but who only few have ever touched him back. We are extremely pleased to have been able to express to Brian personally that we love him.

-00o-

Tim and I would like to thank Roy and Mike for giving us this opportunity; the whole crew at Brian's office for working so hard to get the day set up; Dr. Gene Landy, who allowed us the easy access to Brian but who we unfortunately did not get a chance to meet; to Les Chan, for helping us piece together our thoughts as we told him about the trip; David Leaf who really opened our eyes as to what Brian is really all about, and last but not least to Brian (of course) for being so real, so spontaneous so down to earth and for putting up with our questions regarding the same old stuff. We look forward to talking to you again over a seltzer!!!

PANAYIOTIS BOGDANOS

-00o-

STOP PRESS..... The first batch of Beach Boys two-on-one CDs are set for release in May. These are Surfin' Safari/Surfin' USA, Surfer Girl/Shut Down Vol 2. Both include bonus tracks. Pet Sounds on its own plus bonus tracks will also be finally released. These are UK mid-price issues.

BEACH BOYS STOMP is printed exclusively by : R.J. Hurford & Sons (Printers Ltd., 122 High Street, Wealdstone, Harrow, Middlesex, HA3 7AL.
Tel. 01-427-0166.

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PANAYIOTIS BOGDANOS

-00o-

STOP PRESS..... The first batch of Beach Boys two-on-one CDs are set for release in May. These are Surfin' Safari/Surfin' USA, Surfer Girl/ Shut Down Vol 2. Both include bonus tracks. Pet Sounds on its own plus bonus tracks will also be finally released. These are UK mid-price issues.

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BEACH BOYS SOLO AND GUEST APPEARANCES ON CD

<u>LABEL</u>	<u>ARTIST/TITLE</u>	<u>TRACK</u>
Mercury 8325202	Everly Brothers Some Hearts	Don't Worry Baby Beach Boys
Elektra 9608722	Linda Ronstadt Cry Like A Rainstorm	Adios Brian Wilson
See For Miles SEE CD 269	American Spring Spring.....plus	All tracks B Wilson plus Good Time - Beach Boys
CBS CD 86308	Julio Iglesias 1100 Bel Air Place	The Air That I Breathe Beach Boys
Mercury 8261692	Olivia Newton-John Soul Kiss	You Were Great, How Was I? Carl Wilson
Rocket 8347012	Elton John Reg Strikes Back	Since God Invented Girls Bruce Johnston & Carl Wilson
CBS 4609052	Folkways A Vision Shared	Goodnight Irene Brian Wilson
Rocket 8254882	Elton John Caribou	Don't Let The Sun Go Down On Me Bruce Johnston & Carl Wilson
IMPORT Capitol C215 48288	Paul Shaffer Coast To Coast	Metal Beach Brian Wilson
IMPORT CBS ZK 40544	Joan Jett Good Music	Good Music Beach Boys
IMPORT A & M CD 0828	Charles Lloyd Waves	TM Mike, Carl & Alan
IMPORT Warner Bros 9-25895-2	Southern Pacific County Line	G.T.O. Beach Boys
CBS 32391	Chicago If You Leave Me Now (this contains both related Beach Boys tracks)	Wishing You Were Here - Carl, Alan, Dennis Baby What A Big Surprise - Carl Wilson
WEA 9605032	Warren Zevon A Quiet Normal Life (Best of)	Desperados Under The Eaves Carl Wilson
Virgin CD VUS 14	Ryuichi Sakamoto Beauty	Calling From Tokyo We Love You Brian Wilson
IMPORT MCA MCAD-6281	Soundtrack She's Out Of Control	Daddy's Little Girl Brian Wilson

The list will be updated and added to as and when I get the information.
So, if you know of any others, please send details.

PETER REES

Postbag

(Short Version).

Dear MIKE

I feel sure that since compiling the last STOMP issue you will have learned of a new BB CD set I bought in Hull today.

In case you haven't here are the details:

I GET AROUND 2 CD set £14.99
EMI (France) Pathe Marconi 2519932/PM 520
Stereo/Mono

Surfin' USA (S)	Little Honda (S)
Farmers Daughter (S)	Dance Dance Dance
Little Deuce Coupe (S)	California Girls
In My Room (S)	Do You Wanna Dance
Fun Fun Fun (S)	Help Me Rhonda (TODAY version)
I Get Around	Then I Kissed Her
Barbara Ann	Darlin'
Sloop John B	Do It Again (20/20 version)
God Only Knows	Surfer Girl (S)
Wouldn't It Be Nice	Heroes & Villains
Good Vibrations	You're So Good To Me
Wild Honey	Alley Oop
Bluebirds Over The Mountains(S)	Breakaway (S)
Friends (S)	I Was Made To Love Her
Cottonfields (single version)	Country Air
I Can Hear Music (S)	Let The Wind Blow
Girl Don't Tell Me	Here Comes The Night
Wind Chimes	Aren't You Glad
When A Man Needs A Woman (S)	Getting Hungry
Transcendental Meditation (S)	Vegetables

P.S. Friends is credited to a P. Wilson.

BOB POOLEY

BEACH BOYS STATESIDE TOUR DATES

March 21st - 26th	Las Vegas
May 1st	San Diego
May 2nd	Phoenix
May 5th - 6th	San Francisco
May 11th	Wichita - Postgame
May 12th (afternoon)	Tulsa Postgame
May 12th (evening)	Dallas
May 13th (afternoon)	Oklahoma City - Postgame
May 13th (evening)	San Antonio
May 14th	Houston
May 25th	Denver - Postgame
May 26th (afternoon)	Kansas City
May 26th (evening)	Louisville - Postgame
May 27th	Memphis
May 28th (afternoon)	Atlanta - Postgame
May 28th (evening)	Birmingham - Postgame

STOMP readers,

Please note that postgames shows are normally at Baseball games where the band are in the centre of the baseball park. For more info please write to: US Fan Club Rep: Mike Whyers, 17 Broadstone Hall Road South, Reddish, Stockport, Cheshire, SK5 7DQ

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THE MIKE LOVE FAN CLUB: The official fan club for the lead singer of America's band. For info., write to The Mike Love Fan Club, c/o Patricia DeConinck, 85 Puritan Road, Somerville, MA 02145, U.S.A.

WANTED: 'Sunflower' (in good condition), '10 Years of Harmony' (CD). John Thorne, 8 Harold Estate, Pages Walk, London SE1 4HN.

BEACH BOYS, Jan & Dean & related records, videos, tapes, CDs, books and memorabilia bought sold and exchanged, send s.a.e. for big lists to: David Wall, 4 Coronation Mount, Keighley, West Yorkshire, BD22 6HB, England.

WANTED DESPERATELY: "Deluxe Set", Surfin' Safari, Shutdown, Christmas Album, Today, Wild Honey, Summer Days, Smiley Smile, Deuce Coupe, Close Up, Stack o' Tracks, Sunflower, 20/20, Spirit Of America LPs wanted in good to mint condition. UK or US releases. Good prices paid. Please write to B Studman, 34 St Barnabas Road, Woodford Green, Essex IG8 7DA.

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ENDLESS SUMMER QUARTERLY... is Southern California's newest, and best fanzine, with lots of history, current info. \$18.00 (US) yearly. E.S.Q., PO Box 81222, San Diego, Calif. 92138.

CALIFORNIA MUSIC MAGAZINE: "The Music Of The Beach", 2 Kentwell Avenue, Concord, 2137, N.S.W., Australia. Issue 75 is NOW AVAILABLE. Feature story is SANDY NELSON. Also included are stories on THE ATLANTICS, EDDY MATZENIK, SURF MUSIC on CDs and information and trivia on P.F. SLOAN, SLOAN-BARRI, THE SURFARIS, SPANISH SURF EPs and a PHOTO COLLAGE TRIBUTE TO JAN & DEAN's 30th ANNIVERSARY. \$7 per copy AIRMAIL or UK & EUROPEAN READERS CONTACT: Kingsley Abbott, "Hollycott", High Common, North Lopham, Diss, Norfolk, IP22 2HS, UK. AMERICAN READERS CONTACT: John Blair, PO Box 70043, Riverside, California, 92513, United States of America.

SURFER'S RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeyes, Surfaris, Gary Usher, Ripchords, Dick Dale etc. Subscriptions £5 for 3 issues (cash please). Published 3 times a year. Please send money to: Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

THE DUMB ANGEL GAZETTE - \$6 US/\$7.50 overseas per issue. No. 3 (Potpourri) OUT NOW! The SMILE book, still available \$20 postpaid. If you dig Brian Wilson, you don't wanna miss this, Friends! Write to Domenic Priore, PO Box 4131, Carlsbad, CA 92008, U.S.A.

THE BEACH BOYS 20TH ANNIVERSARY SPECIAL wanted on VHS video in excellent quality. Also, does anyone know if videos of the UK '89 concerts exist? Julia James, 2 Wheatfield Ave., Bath Road, Worcester, WR8 3HA.

NEWS

The long-awaited Capitol CD reissue programme will, it appears, have to be awaited a little bit longer with the news that the 2-fers will currently see the light of day some time in May or June. By way of recompense, the Capitol PET SOUNDS will not only be issued solo, but will also feature a third bonus track, entitled "Trombone Dixie". Meanwhile, back in the land of the Rising Sun, the CD of STACK O' TRACKS reported of late turns out to be a bootleg, of high quality, true, but a bootleg nonetheless. In addition to the regular cuts, the disc includes the drum tracks for "It's About Time" and the long version of "'Til I Die", material hardly likely to find it's way onto a legit Capitol issue... Still on the CD front, the projected Honeyes compilation - said to be a 20-track programme - is apparently set for release in two or three months, and will contain previously unreleased material.

Brian appears on two tracks on BEAUTY, by Ryuichi Sakamoto and, whilst neither are exactly foot-stompers, it should be noted that the version of "We Love You" aired by BW whilst depping for Rodney Bingenheimer on KROQ bears scant resemblance to the LP track, where Robert Wyatt handles the lead vocal. Brian also crops up on the Spanish-language "Kokomo", which similarly boasts a track re-mixed from the original version (and badly at that... not to mention the vocals having apparently been recorded in an aircraft hanger...).

On the solo LP mark II front, reports indicate that Brian, having finished 16 demos, is now going over same in batches, working them up. Insiders have described two cuts as, respectively, "a rap type thing" and "something like a David Byrne (Talking Heads) latin track." Um-hum... As of writing, Bri is currently spending three weeks mellowing out in Hawaii. And why not?

During the recent Vegas gigs (yes, someone finally did stump up enough \$\$\$!), neither Brian (expectedly) nor Alan (surprisingly) were present. Probably back at the ranch, making more Arabians (or more Jardines...) Mike Love recently took time out to haul the Endless Summer Beach Band down to the Land of the Golden Nectar, a visit excellently chronicled in the pages of Beach Boys Australia Issue 20. The band as a whole have shelved any recording until after the summer's touring is finished when a new album for Capitol will be attempted.

Speaking of new albums, when thus questioned recently, Carl chose to remain tight-lipped about his own solo sessions, thus leaving the doors open to all manner of speculation as to the project's future and/or worth.

The first 45 from the WILSON-PHILLIPS album, "Hold On", is currently sprinting up the charts, last sighted at 25 and rising.

And finally, the staff of Endless Summer Quarterly are arranging a convention in San Diego later in the summer... so see ya there!



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